HERE ARE TWO EXAMPLES OF WHAT WE'LL WRITE AND WHAT WE'LL HOPE TO GET.

WHAT WE'LL WRITE:

WHAT WE'LL HOPE TO SEE:

ACTION

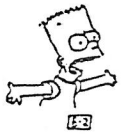
1	EXAMPLE (1)	(B-1)	(B-1)
2		HP	
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15	(INB)		B-1A
0			
1	(ANTIC)		B-1B
2			
3	TO B-2		B-1C
4			
5	OVS		B-1D
6			
7	ST		B-1E
8			
9	(B-2)		(B-2)
10	HP		
11			
12			
13			
14			
15			
0			

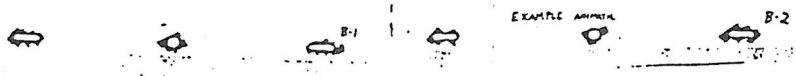
WHAT WE'LL WRITE:

WHAT WE'LL HOPE TO SEE

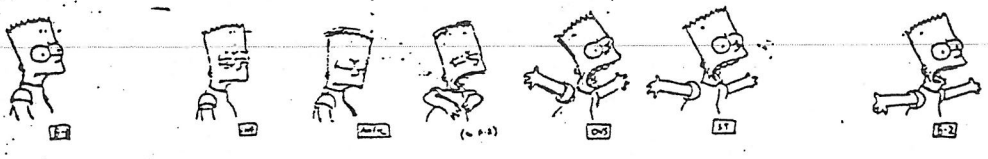
1	EXAMPLE (2)	(B-1)	(B-1)
2		HP	
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15		INB	B-1A
0		ANTIC	B-1B
1		(HP)	
2			
3			
4			
5			
6		(OST)	B-1D
7			
8		ST	B-1E
9			
10		B-2	(B-2)
11		HP	
12			
13			
14			
15			
0			

THESE EXAMPLES REFER TO THESE TWO LAYOUT DRAWING:

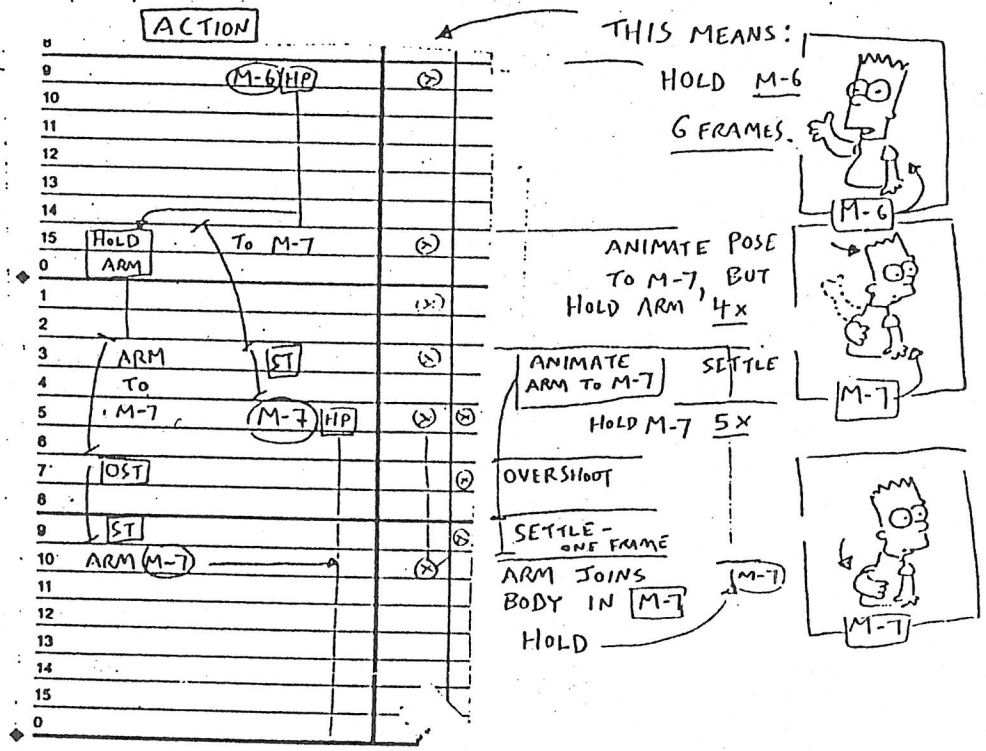




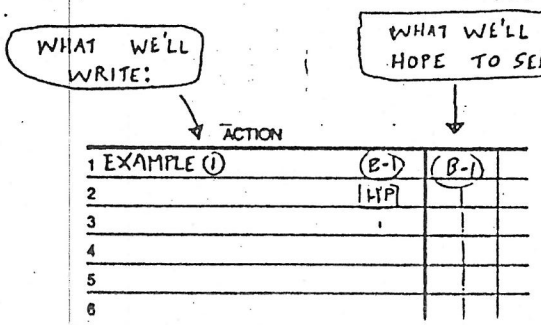
HERE ARE THE ANIMATION DRAWINGS WE HOPE TO SEE:

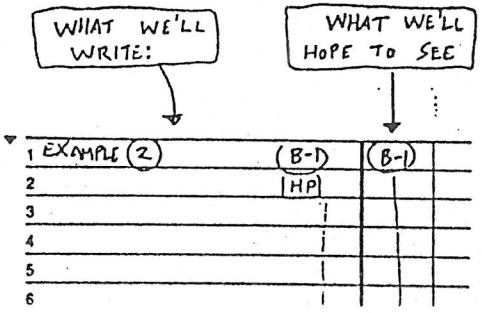


SOMETIMES WE MAY WANT TO OVERLAP ACTION — EXAMPLE:



HERE ARE TWO EXAMPLES OF WHAT WE'LL WRITE AND WHAT WE'LL HOPE TO GET.





INTEROFFICE MEMORANDUM

TO: ALL CONCERNED

FROM: THE CHECKING DEPARTMENT S.B. YH

DATE: SEPTEMBER 15, 1994

RE: SCENE ORGANIZATION AND LABELLING

THE FOLLOWING LIST OF PROCEDURES HAS BEEN CONSTRUCTED IN ORDER TO HELP EXPEDITE THE FINAL CHECKING PROCESS DURING THOSE SHIPPING CRUNCH TIMES:

- EACH DRAWING SHOULD HAVE THE DRAWING NUMBER PLACED ON THE EXTREME RIGHT HAND SIDE. (ON THE TOP OR THE BOTTOM DEPENDING ON WHICH PEGS THE DRAWING IS ON)

- OVERLAYS AND UNDERLAYS SHOULD BE LABELLED WITH THE SAME NUMBER AS IT'S CORRESPONDING SCENE.

- IF AN INDIVIDUAL SCENE CONTAINS MULTIPLE BACKGROUNDS PLEASE IDENTIFY THEM BY PLACING A LETTER BY THE SCENE NUMBER. (I.E., IF SCENE 1 HAS TWO BGS, THE FIRST BG WILL BE LABELLED AS SUCH, THE SECOND WILL BE LABELLED 1A. IF THERE IS ALREADY A SCENE NUMBER 1A USE ANOTHER LETTER OF THE ALPHABET TO AVOID CONFUSION)

- PLEASE MAKE SURE PRODUCTION AND SCENE NUMBERS ARE ON EACH DRAWING.

- WHEN STACKING DRAWINGS IT HELPS IF THE LOWEST NUMBER IS AT THE BOTTOM WITH THE HIGHEST NUMBER ON TOP. ALSO, FOLD PAN PAPER AS A GROUP, NOT INDIVIDUALLY. (SEE CHECKING ABOUT THE CORRECT WAY TO FOLD)

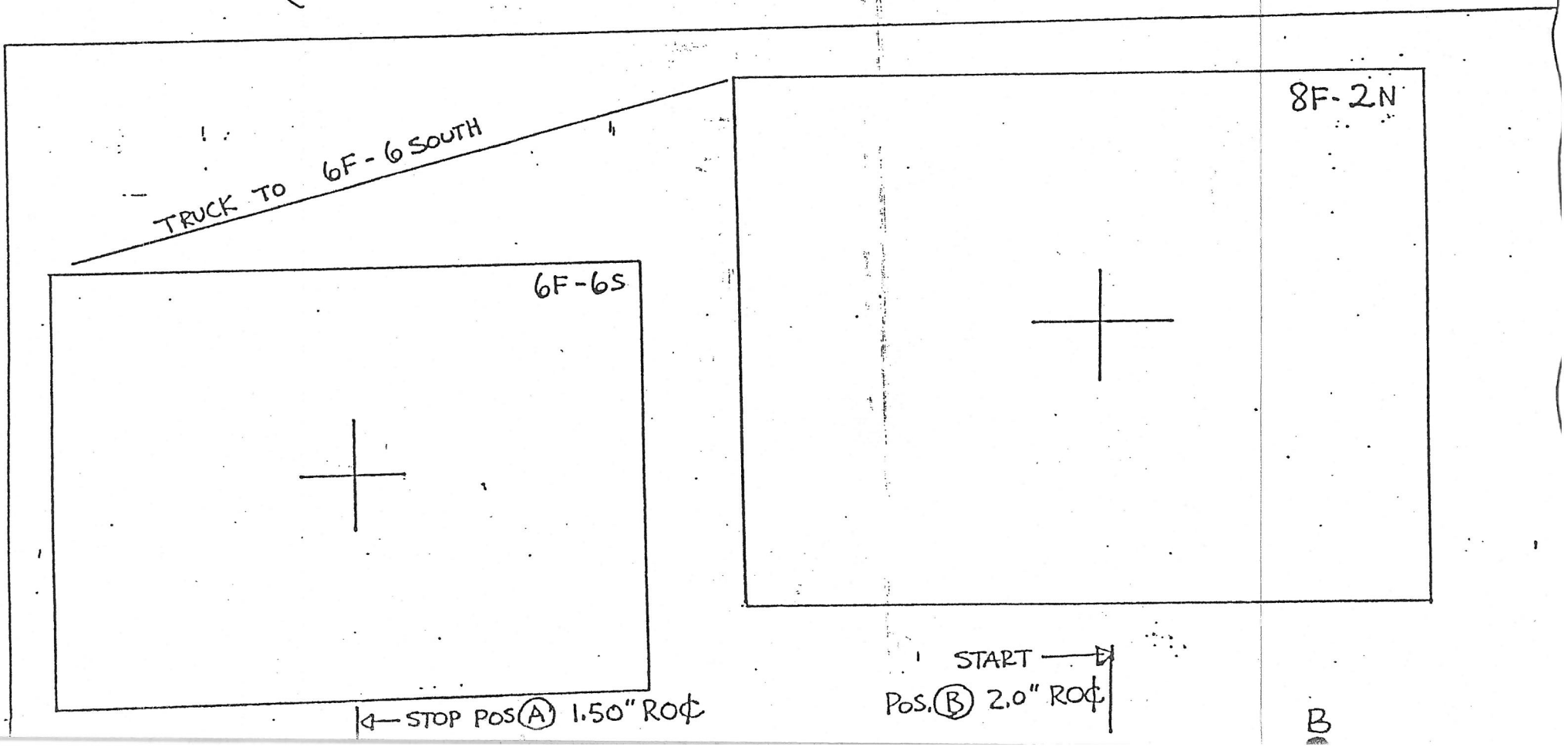
- PLEASE DO NOT USE PRISMA PENCILS, THEY ARE NOT ERASABLE.

YOUR COOPERATION IS GREATLY APPRECIATED. IF YOU HAVE ANY QUESTIONS, PLEASE DON'T HESITATE TO ASK THE CHECKERS.

THANK YOU IN ADVANCE!!!!

How To Layout Fields on PAN Moves

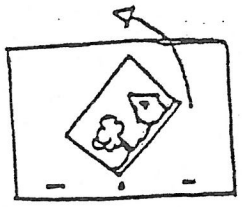
- USE PAN PAPER WITH AS MANY FIELDS AS NECESSARY.
- DO NOT USE EAST/WEST TO DESIGNATE POSITION IN PANNING INSTRUCTIONS.
  INSTEAD USE LEFT OR RIGHT OF ℄ (WHICH IS CAMERA)
- THE PEG POSITIONS (A, B, C, D, E, etc.) ARE MOVED LEFT AND RIGHT OF ℄ UNDER THE CAMERA, SO THEY EITHER STOP LEFT OF CENTER (LO℄) OR RIGHT OF CENTER (RO℄)
- ANIMATION CAN ONLY PAN ON TWO OF 4 PEG BARS (TOP PEGS, TOP AUX, BOT. PEGS, BOT. A
  (BUT A BG WITH NO ELEMENTS REGISTERING TO IT; CAN PAN ON A 3rd PEG BAR)



B

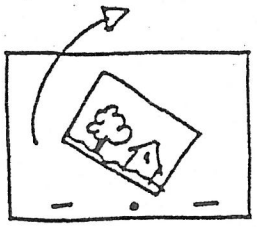
MAKING A TILTED FIELD

90° vertical tilts are very common. The camera is set up at a ninety degree rotation from its normal position, in order to allow what is normally horizontal pan movement of the artwork to appear vertical. All artwork for such scenes is prepared sideways on the paper, with the ground line typically on the right. Traditionally, the 90° tilt is counterclockwise (CCW).



COUNTER CLOCKWISE TILT INDICATE AS:

30° C.C.W. TILT

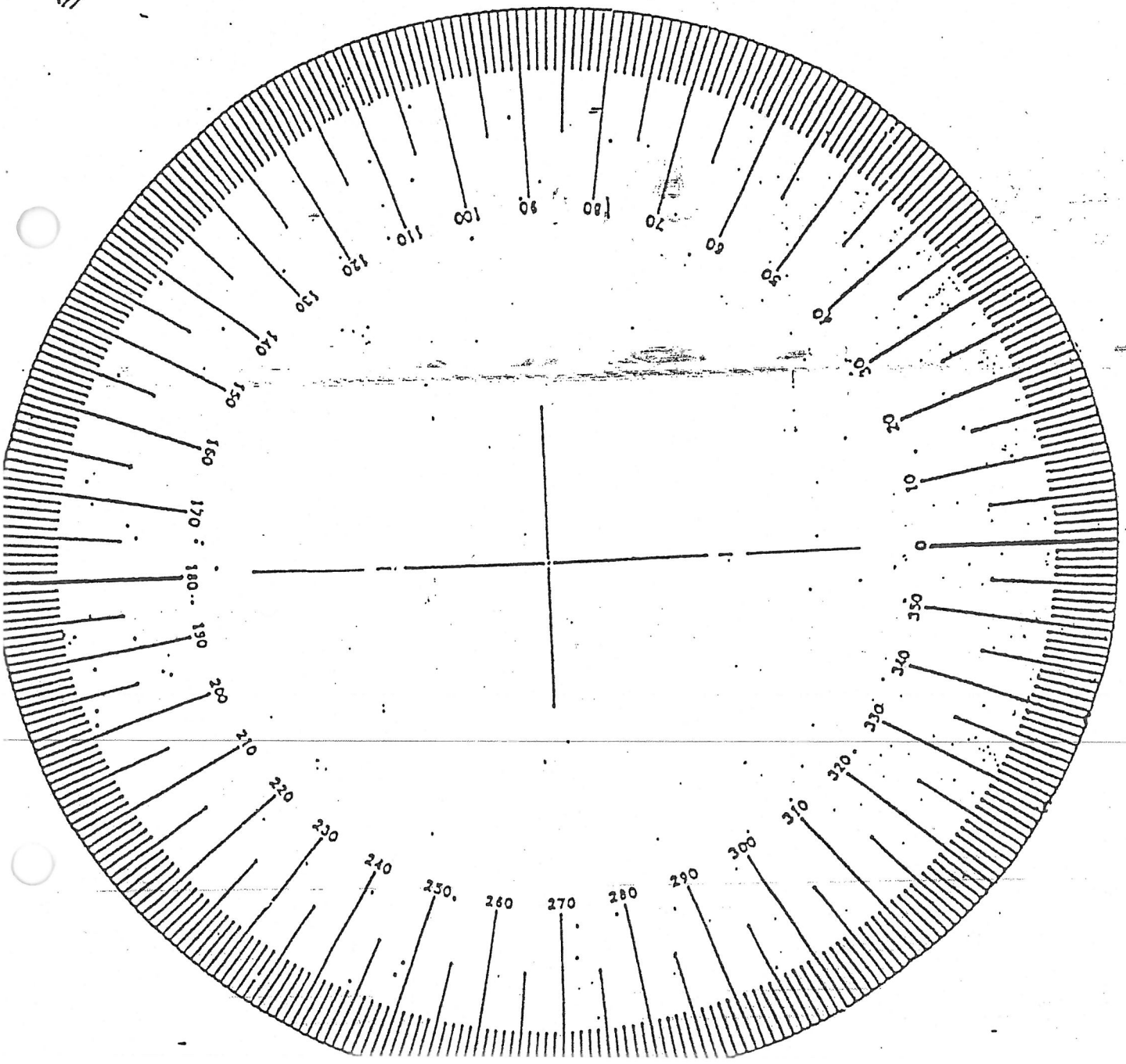


CLOCKWISE TILT INDICATE AS.

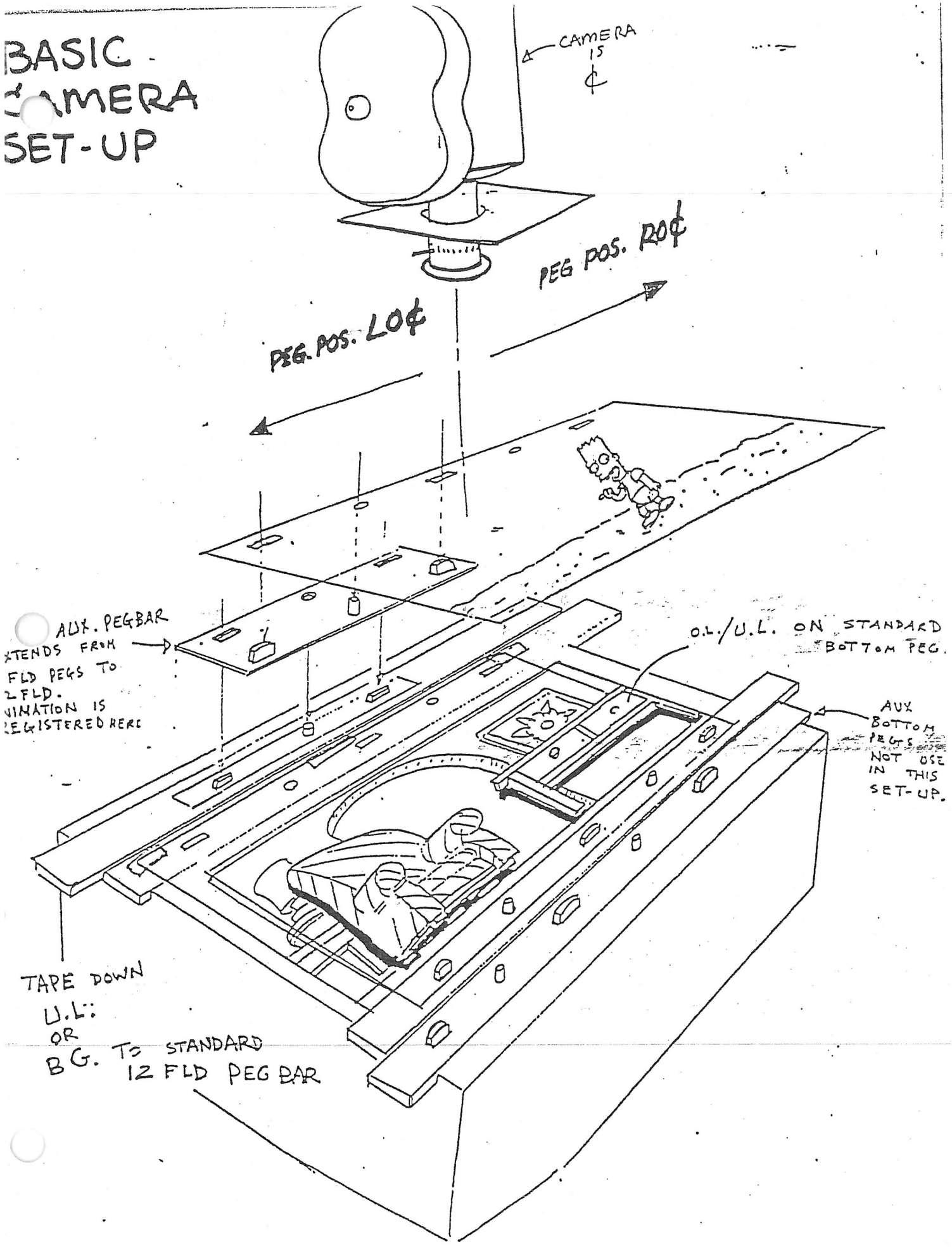
25° C.W. TILT

PLUS!

THIS GUIDE CAN BE USED TO FIGURE YOUR TILTS

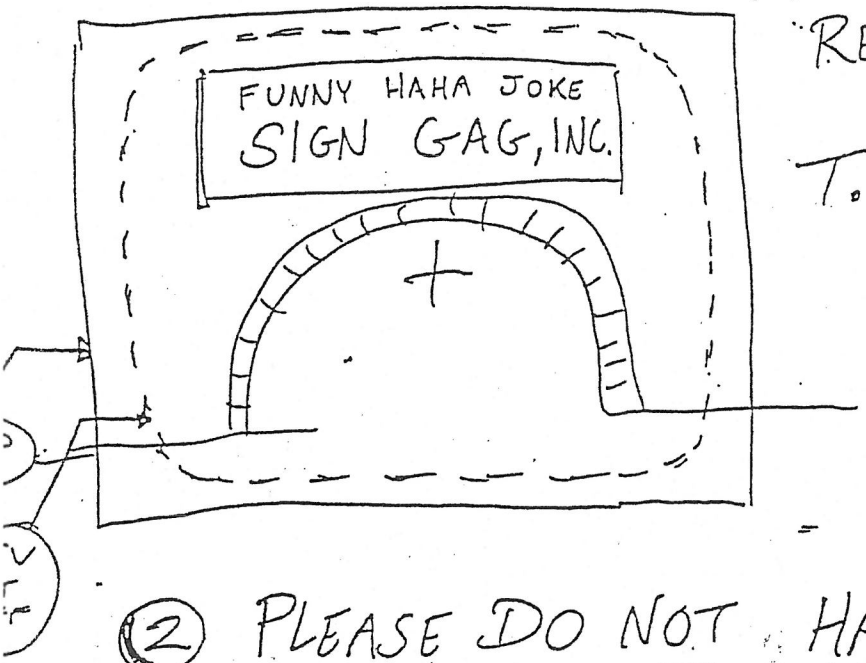


BASIC CAMERA SET-UP

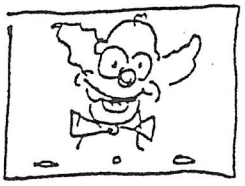

CAMERA IS ℄
PEG POS. R0℄
PEG. POS. L0℄
AUX. PEGBAR XTENDS FROM FLD PEGS TO 2 FLD. NINATION IS EGISTERED HERE
O.L./U.L. ON STANDARD BOTTOM PEG.
AUX BOTTOM PEGS NOT USE IN THIS SET-UP.
TAPE DOWN U.L. OR B.G. TO STANDARD 12 FLD PEG BAR

HERE'S A COUPLE O' RULES O' THUMB.

① MAKE SURE THAT ALL SIGN GAGS ARE READABLE AND WITHIN T.V. CUT OFF!!

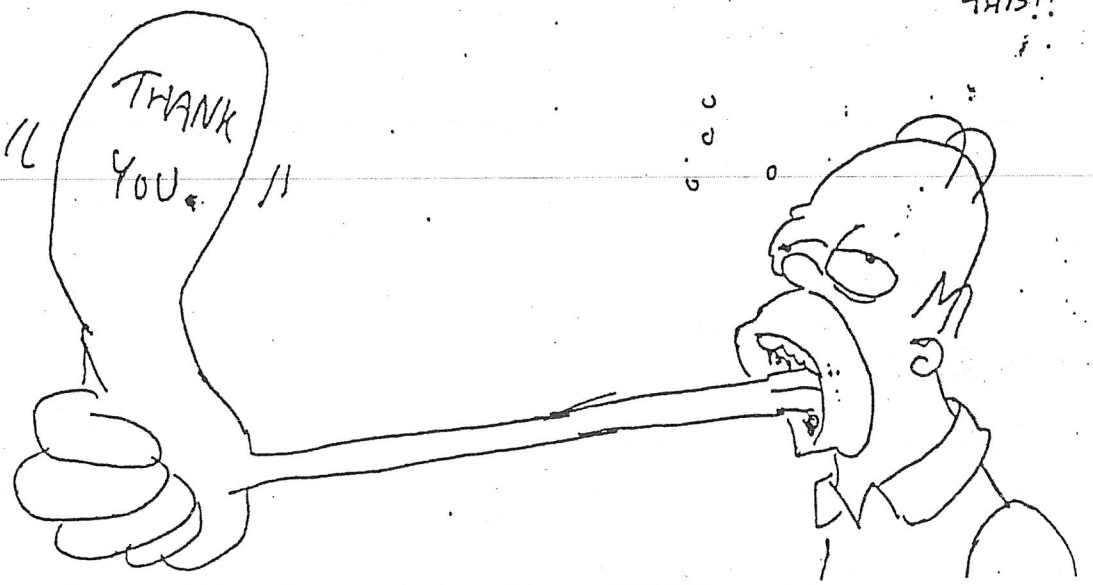


② PLEASE DO NOT HAVE A TV MATTE FOR SCENES WITH KENT BROCMAN, KRUSTY, TROY McLORE, COMMERCIALS, ETC. — THIS IS ADDED IN POST.



DRAW THIS!

DON'T ADD THIS!!



LAYOUT ARTISTS please NOTE!

THERE HAS BEEN MUCH CONFUSION AS TO THE CORRECT IDENTIFICATION OF OVERLAYS, UNDERLAYS AND HELD CELS. ANY MISLABELING IN LAYOUT RESULTS IN PROBLEMS DOWN THE LINE IN OTHER DEPARTMENTS.

PLEASE NOTE THE FOLLOWING DEFINITIONS:

AN **OVERLAY (OL)** IS A PART OF THE BACKGROUND THAT WORKS OVER ANIMATION. IT IS PAINTED ON A SEPARATE CEL BY THE BACKGROUND PAINTER.

AN **UNDERLAY (UL)** IS ALSO A PART OF THE BACKGROUND, BUT WORKS UNDER ANIMATION AND IS PAINTED ON A SEPARATE CEL BY THE BACKGROUND PAINTER.

AN **OVERLAY/UNDERLAY (OL/UL)** IS SIMILAR TO AN OL OR UL EXCEPT THAT IT WORKS BOTH OVER AND UNDER ANIMATION.

CAUTION: DO NOT APPLY THIS TERM UNLESS YOU ARE CERTAIN THAT IT IS CORRECTLY CALLED FOR.

A **HELD CEL (HC)** IS USUALLY A PROP OR A VEHICLE AND REMAINS WITH THE ANIMATION SCENE. IT DOES NOT GO TO THE BACKGROUND DEPARTMENT BECAUSE IT IS USUALLY XEROXED AND PAINTED ON A CEL ALONG WITH THE ANIMATION.

SOME ABBREVIATIONS:

HBOB = HEAD BOB

~~IB = INBETWEEN~~

~~ST = START POSE~~

HP = HOLD POSE - MEANING, HOLD THE POSE NUMBER WHEN YOU SEE HP NEXT TO IT. EXAMPLE: (M-3) HP MEANS HOLD M-3 POSE.

ANTIC = ANTICIPATION

OVS = OVERSHOOT

ST = SETTLE

DIAL = DIALOGUE

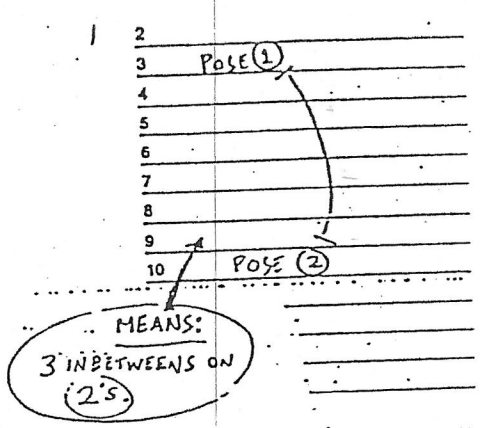
(X) = WHERE A SPECIFIC DRAWING HITS ON THE X-SHEET

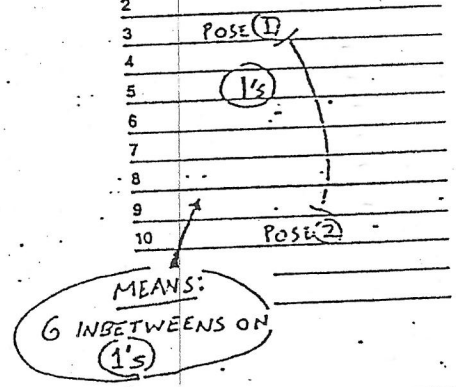
PAC-1 = MAGGIE PACIFIER - 8x CYCLE

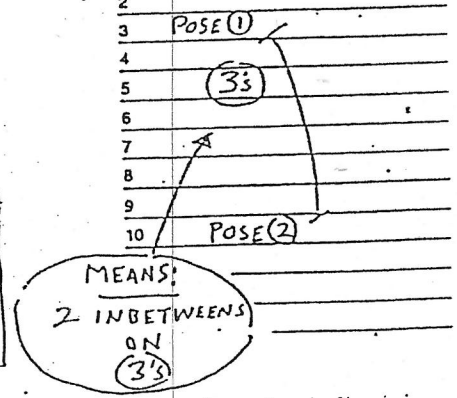
PAC-2 = MAGGIE PACIFIER - 10x CYCLE

BLINK (A) = 6x BLINK ON ONES
BLINK (B) = 4x BLINK ON ONES
BLINK (C) = 10x BLINK ON TWOS

(☆) ALSO: WHEN WE CIRCLE A POSE NUMBER, SAY (M-1) FOR EXAMPLE, THAT MEANS WHERE WE WANT THE POSE TO HIT. WHEN IT IS UNCIRCLED, IT IS WHEN WE ARE INSTRUCTING YOU TO MOVE TO IT!







HERE'S AN IMPORTANT SYMBOL: "⊗"

THIS IS USED FOR CLARIFICATION OF THE NUMBER OF DRAWINGS AND PLACEMENT THEREOF IN A PIECE OF ANIMATION. IT WILL NOT BE USED ALL THE TIME; ONLY WHEN THE DIRECTOR FEELS THAT THE ACTION IS CONFUSING AND NEEDS TO BE CLARIFIED.

— — —

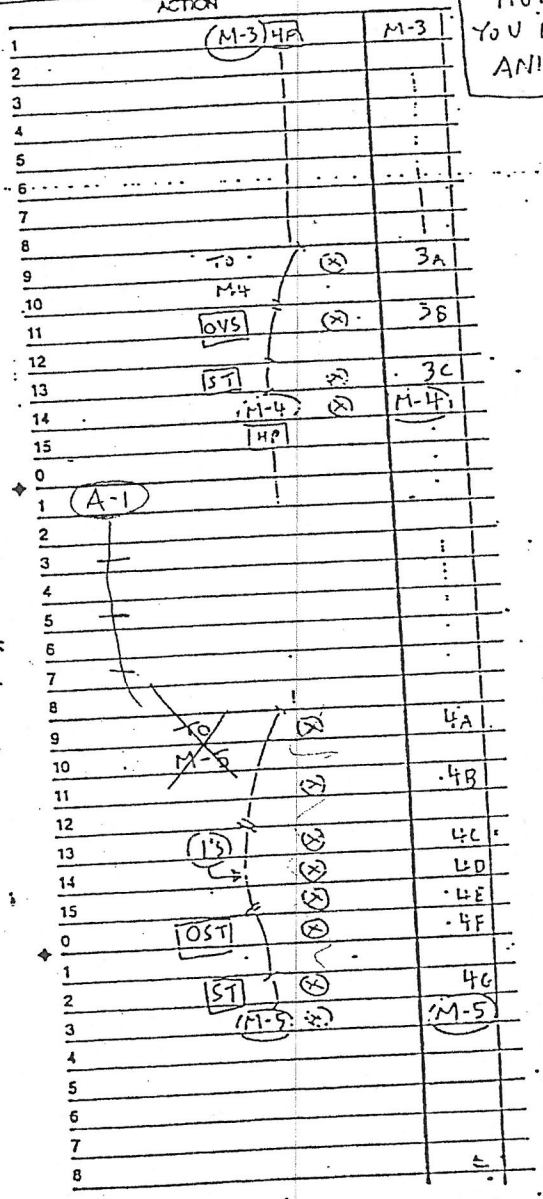
"⊗" EQUALS WHERE A DRAWING HITS ON THE EXPOSE SHEETS.

— — —

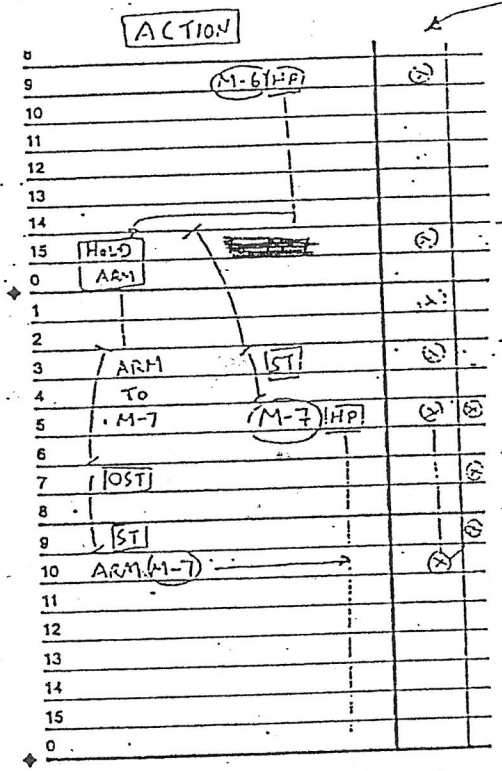
EXAMPLE OF WHAT WE MAY WRITE

ACTION

EXAMPE OF WHAT WE HOPE YOU WILL ANIMATE!



SOMETIMES WE MAY WANT TO OVERLAP ACTION — EXAMPLE:



THIS MEANS:

HOLD M-6 6 FRAMES.

ANIMATE POSE TO M-7, BUT HOLD ARM 4x

ANIMATE ARM TO M-7 | SETTLE

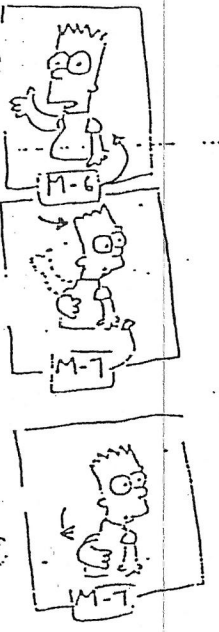
HOLD M-7 5x

OVERSHOOT

SETTLE — ONE FRAME

ARM JOINS BODY IN M-7

HOLD

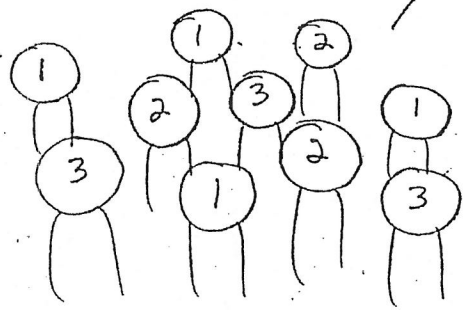


CROWD OF PEOPLE LAUGHING:

EVERYONE LAUGHING, BUT NOT IN UNISON.

EACH PERSON SHOULD BE IN A DIFFERENT LAUGH CYCLE THAN THE PERSON NEXT TO THEM.

EXAMPLE:



EACH PERSON: HEAD BOBS DOWN AS SHOULDERS BOB UP.

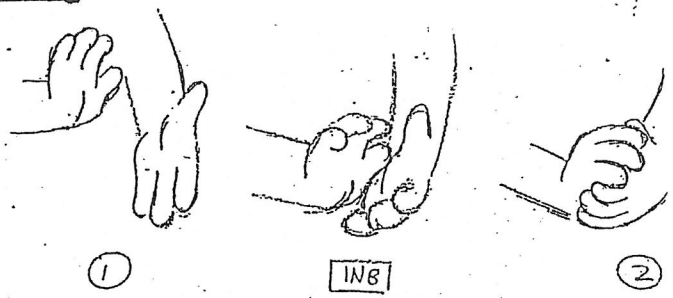
SHOULDER CYCLE ACTIONS:

	PERSON (1)	PERSON (2)	PERSON (3)
1	SHOULDERS ~~DOWN~~	SHOULDERS UP	INB.
2			
3	UP	INB.	DOWN
4			
5	INB.	DOWN	UP
6			
7	DOWN	UP	INB.
8			
9	UP	INB.	DOWN
10			
11	INB	DOWN	UP
12			
13	DOWN	UP	INB.
14			
15	UP	INB.	DOWN
0			
1	INB.	DOWN	UP
2			
3	DOWN	UP	INB.
4			
5	UP	INB	DOWN
6			
7	INB	DOWN	UP
8			
9			

CROWD OF PEOPLE CLAPING

EVERYONE CLAPS, BUT NOT IN UNISON.

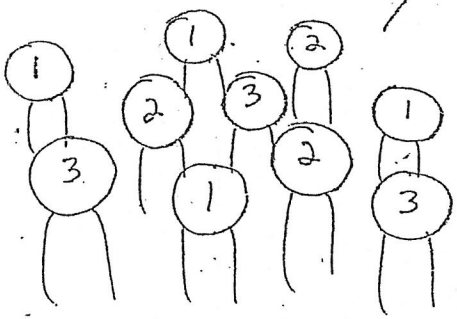
EACH PERSON SHOULD BE IN A DIFFERENT CLAP CYCLE THAN THE PERSON NEXT TO THEM.



HAND CYCLE ACTIONS:

	PERSON 1	PERSON 2	PERSON 3
1	1	2	INB
2			
3	INB	INB	1
4	2	1	INB
5			
6	INB	INB	2
7	1	2	INB
8			
9	INB	INB	1
10	2	1	INB
11			
12	INB	INB	2
13	1	2	INB
14			
15	INB	INB	1
0	2	1	INB
1			
2	INB	INB	2
3	1	2	INB
4			
5	INB	INB	1
6	2	1	INB
7			
8	INB	INB	2
	CONT.	CONT.	CONT

EXAMPLE:

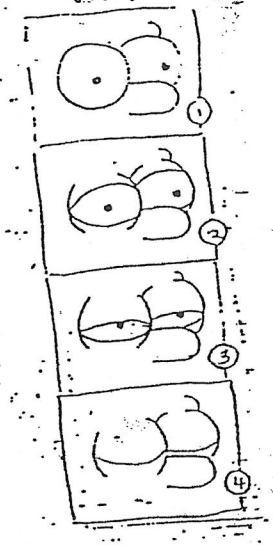


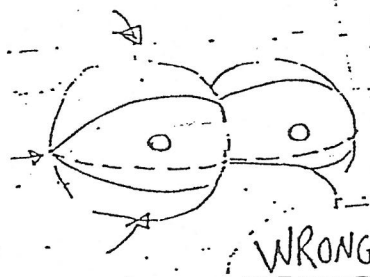
CABF14

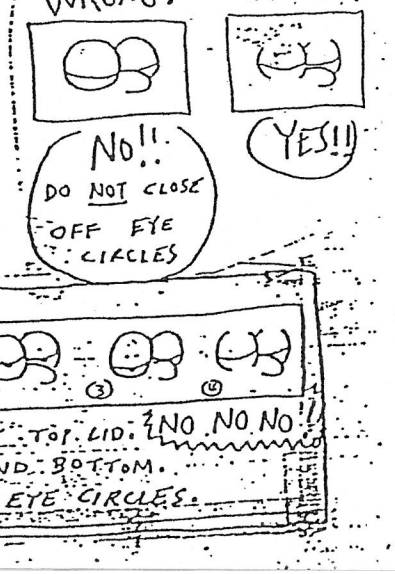
SC423

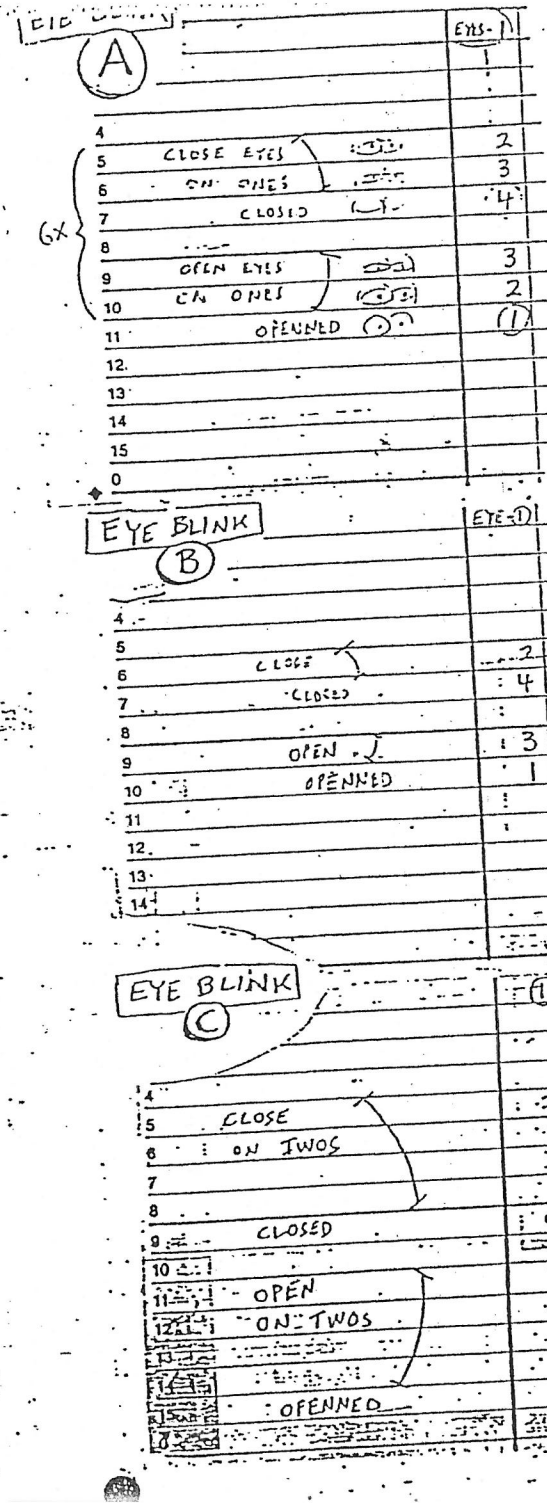
REFERE

X-SHEET ABBREVIATIONS









EYE BLINK (A) IS 6X:

- CLOSE TWO FRAMES ON 1s
- CLOSED TWO FRAMES
- OPEN TWO FRAMES ON 1s

= 6 FRAMES

EYE BLINK (B) IS 4X:

- CLOSE 1 FRAME
- CLOSED 2 FRAMES
- OPEN 1 FRAME

= 4 FRAMES

EYE BLINK (C) IS 10X:

- CLOSE 4X ON 2s
- CLOSED 2X
- OPEN 4X ON 2s

= 10X

INATIONS:

SOMETIMES WE WILL ASK FOR DIFFERENT WAYS OF CLOSING AND OPENNING IN THE SAME BLINK

BLINKS WILL BE WRITTEN:

AND SHOULD BE ANIMATED:

	EYE-1
BART. BLINK (B)	2
	4
	3
	1

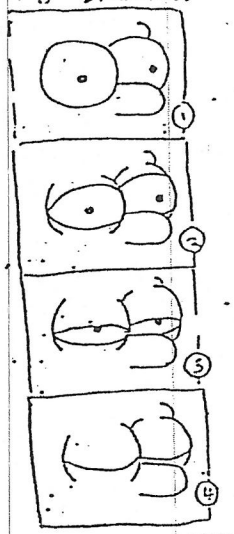
HOMER BLINK (A)	1
	2
	3
	4
	3
	2
	1

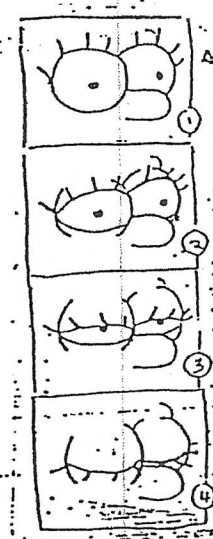
MARGE BLINK (C)	1
	2
	3
	2
	1

IF WE WRITE THIS:

	ACTION	EYE-1
1		
2	HOMER BLINK	2
3	CLOSE (A)	3
4		4
5		
6	OPEN (B)	3
7		1
8		
9		
10		
11		
12		
13		
14		
15		
0		EYE-1
1		
2		
3	HOMER BLINK	2
4	CLOSE (C)	
5		3
6		
7		4
8		
9	OPEN (A)	3
10		2
11		1
12		
13		
14		
15		
0		EYES-1
1		
2		
3	HOMER	2
4	CLOSE (C)	
5		3
6		
7	HOLD	4
8		
9		
10		
11		
12		
13		3
14	OPEN (B)	1
15		
0		

USING THESE DRAWINGS:





NOTE EYE LASH

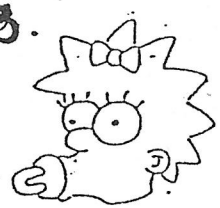
THEY MOVE IN PERSPEC

MAGGIE PACIFIER CYCLE:

PLEASE USE THESE DRAWINGS—

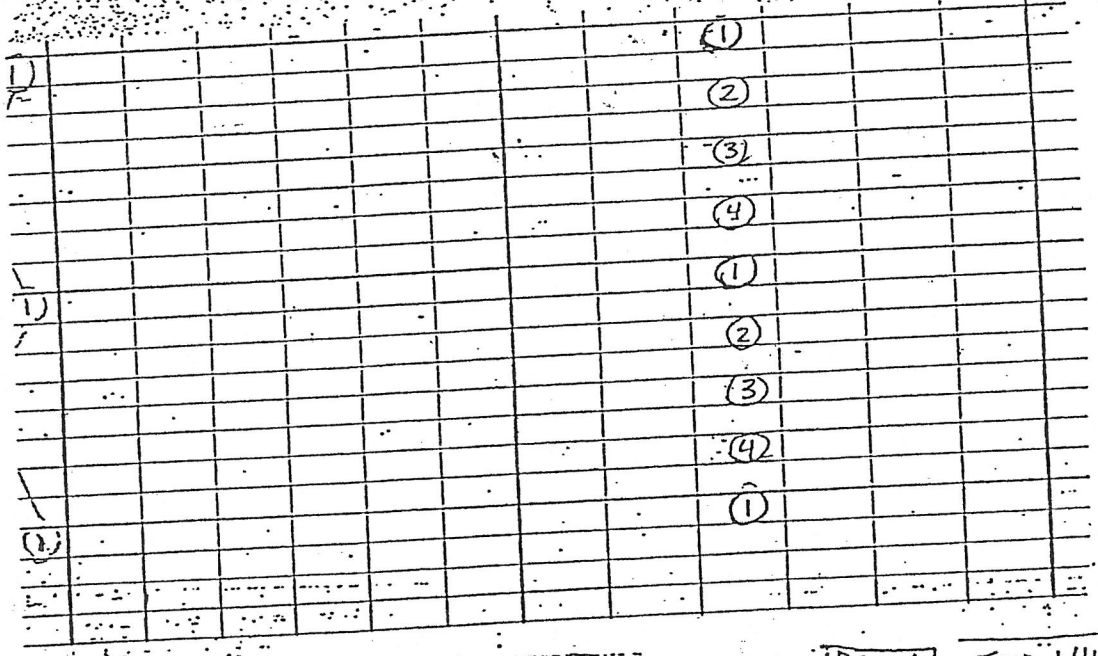
1.

2.

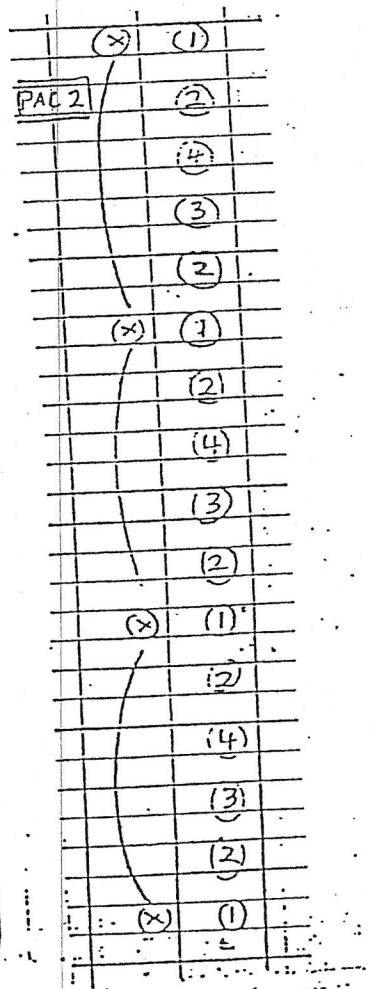
3. 

4.

MAGGIE 8X CYCLE:



MAGGIE 10X CYCLE:



WHEN WE WRITE IN THE SHEETS PAC-1 = THIS WILL MEAN: "MAGGIE SUCKS PACIFIER- 8x CYCLE".

WHEN WE WRITE IN THE SHEETS PAC-2 = THIS WILL MEAN: "MAGGIE SUCKS PACIFIER- 10x CYCLE"

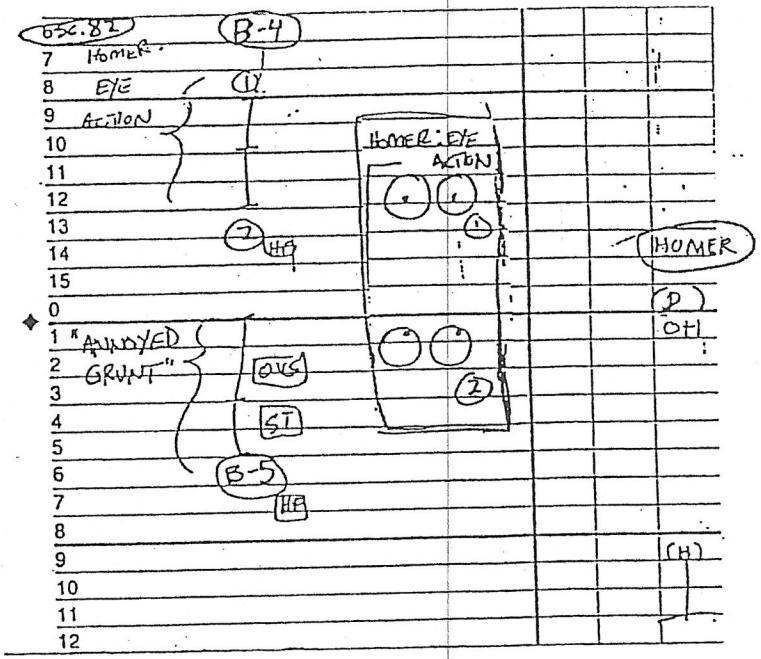
BART'S LAUGH CYCLE

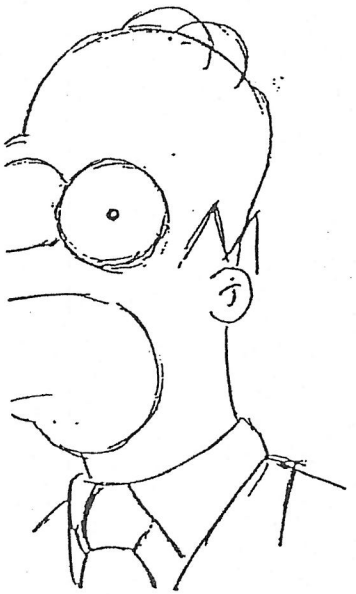
RHYTHMS 4
HERE IS (1)
AN EXAMPLE
OF HOW 2
TO VARY 3
THE LAUGH 4
WHERE 2
DRAWING (1)
(1) HITS 2
THE ACCENTS 3
OF THE 4
LAUGH. (1)
2
3
4
2
(1)
2
3
4
(1)
2
3
4
1
2
3
4
(1)

"ANNOYED GRUNT"

B-4

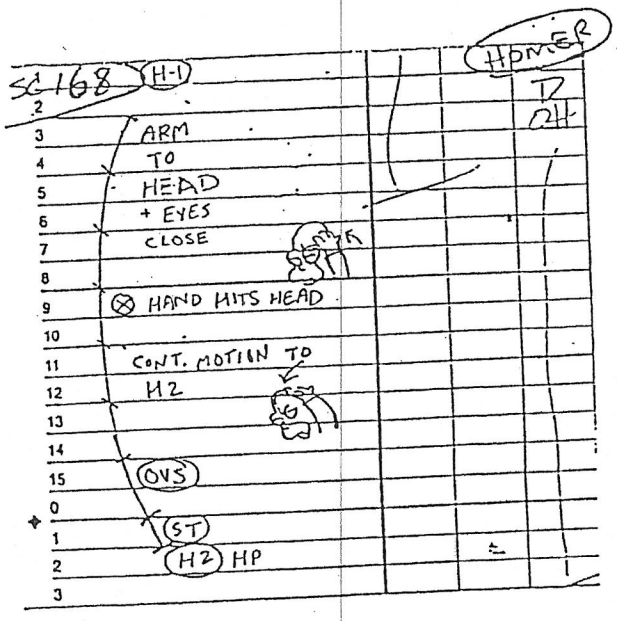
B-5

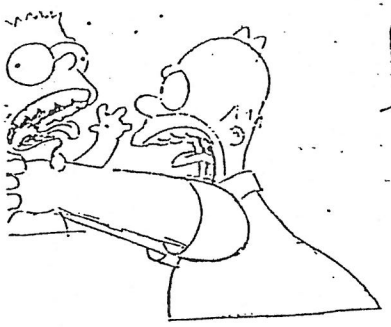




H-1

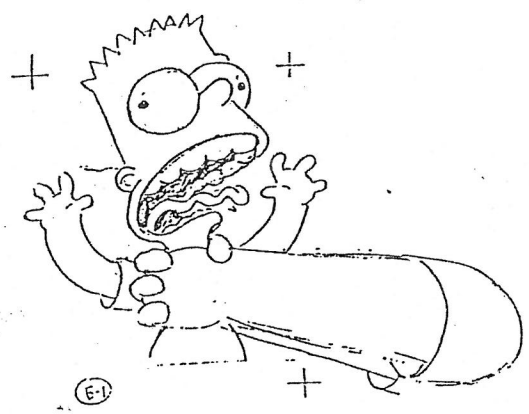
H-2

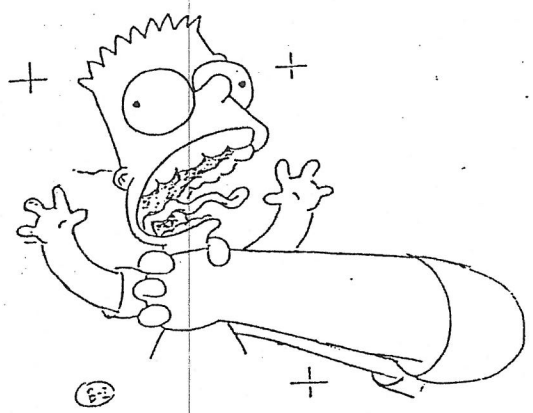


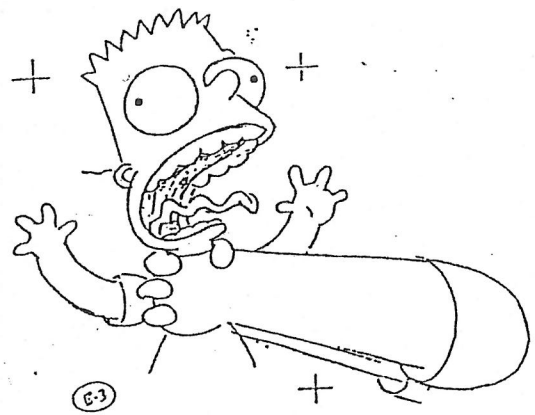


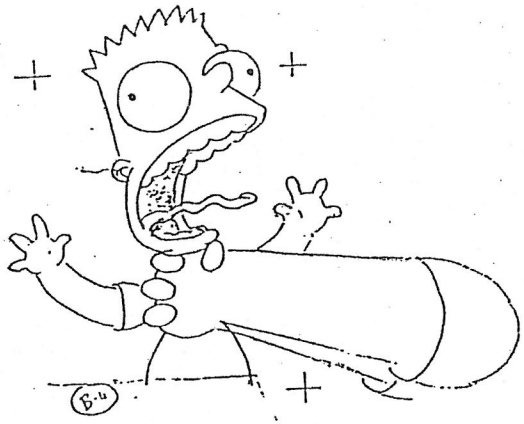
HERE'S A NEW TWIST ON AN OLD CHOKE:

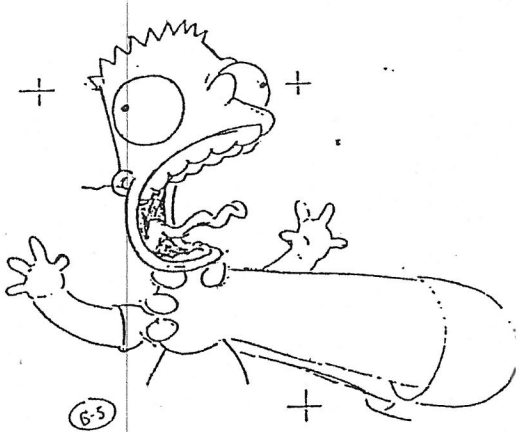
FIRST WE HAVE THE TRADITIONAL FIVE DRAWING CHOKE CYCLE OF BART:



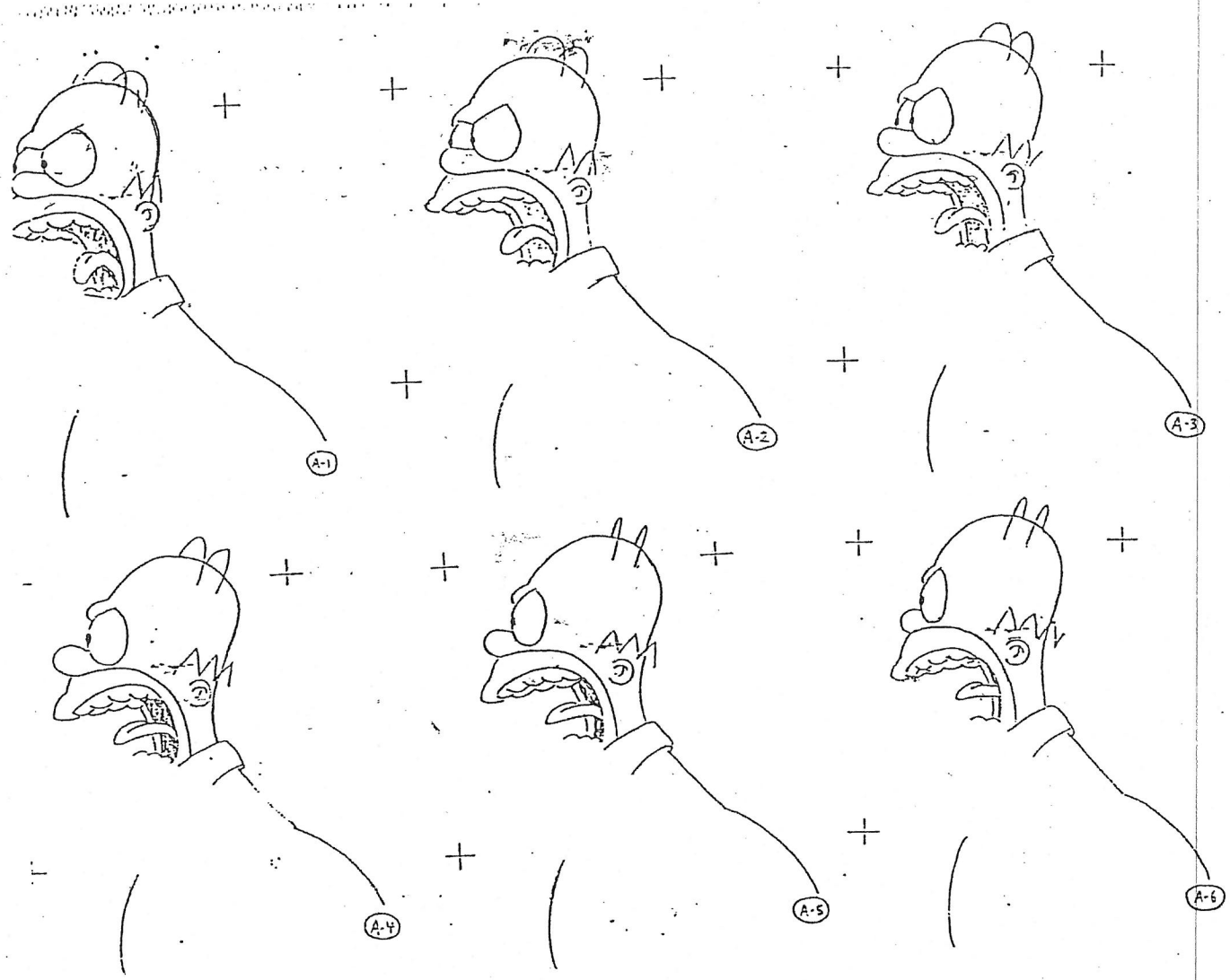








CON'T.



BART	HOMER
B-1	A-1
2	(3)
3	4
(5)	5
4	(6)
(5)	5
4	4
(5)	3
4	2
3	(1)
2	(3)
(1)	4
2	5
3	(6)
(5)	(4)
4	3
(5)	2
4	(1)
(5)	2
4	3
3	4
2	5
(1)	(6)
2	(4)
3	3
(5)	2
4	(1)
(5)	(3)
4	4
(5)	5
4	(6)
3	(4)
2	3
(1)	2
2	(1)
3	(3)
(5)	4
4	5
(5)	(6)
4	5

THE BART CYCLE WORKS WITH A SIX DRAWING HOMER CYCLE OF HOMER'S HEAD TURNING FROM SIDE TO SIDE!

THE CHARTS FOR THE TWO CYCLES ON THE LEFT SHOW HOW THE ANIMATION VARIES BETWEEN THEM.

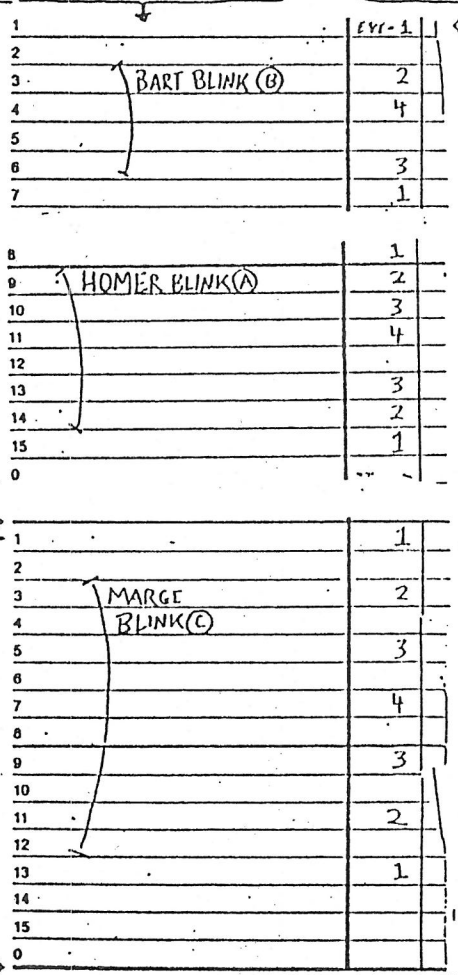
THANK YOU. THERE IS NO MORE.
LATER, PERHAPS, THERE WILL BE MORE.

COMBINATIONS:

SOMETIMES WE WILL ASK FOR DIFFERENT WAYS OF CLOSING AND OPENNING IN THE SAME BLINK

NORMAL BLINKS WILL BE WRITTEN:

AND SHOULD BE ANIMATED:



EVERY THING IS ON 2's UNLESS YOU SEE THIS:

(1's) MEAN

(3's) MEAN

SOME ABBREVIATIONS:

HBOB = HEAD BOB

INB = INBETWEEN

SP = STAGE POSE

HP = HOLD POSE - MEANING, HOLD THE POSE NUMBER WHEN YOU SEE HP NEXT TO IT. EXAMPLE: (M-3) HP MEANS HOLD M-3 POSE.

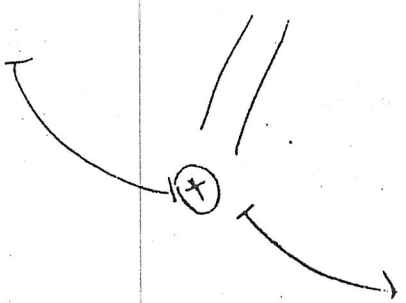
ANTIC = ANTICIPATION

OVS = OVERSHOOT

ST = SETTLE

DIAL = DIALOGUE

(X) = WHERE A SPECIFIC DRAWING HITS ON THE X-SHEET.



PAC-1 = MAGGIE PACIFIER - 8x CYCLE

PAC-2 = MAGGIE PACIFIER - 10x CYCLE

BLINK (A) = 6x BLINK ON ONES

BLINK (B) = 4x BLINK ON ONES

BLINK (C) = 10x BLINK ON TWOS

(☆) ALSO: WHEN WE CIRCLE A POSE NUMBER, SAY (M-1) FOR EXAMP
THAT MEANS WHERE WE WANT THE POSE TO HIT. WHEN IT IS UNCIRCLED, IT IS WHEN WE ARE INSTRUCT YOU TO MOVE TO IT!

INATIONS:
IETIMES WE WILL ASK FOR
ERENT WAYS OF CLOSING AND
NNING IN THE SAME BLINK

LINKS WILL BE WRITTEN:

AND SHOULD BE ANIMATED:

BART BLINK (B)

HOMER BLINK (A)

MARGE BLINK (C)

IF WE WRITE THIS:

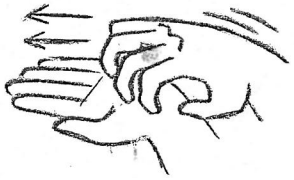
ACTION

HOMER BLINK
CLOSE (A)
OPEN (B)
HOMER BLINK
CLOSE (C)
OPEN (A)
HOMER
CLOSE (C)
(HOLD)
OPEN (B)

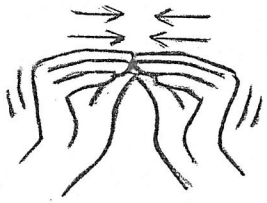
USING THESE DRAWINGS:

NOTE EYE LASH

THEY MOVE IN PERSPECT

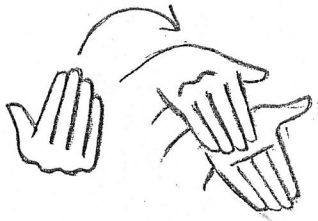


ROUGH

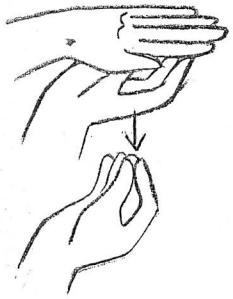


MORE

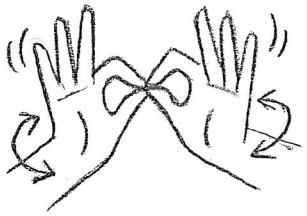
HOOK, BELONG
CONNECT



REPEAT, AGAIN

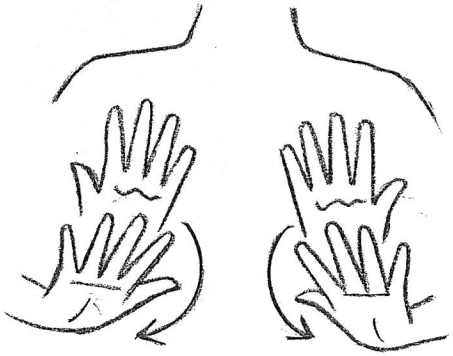


COPY

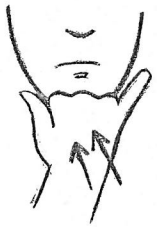


FIX

WORK



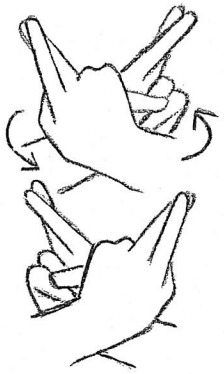
FINISH, COMPLETE,
DONE



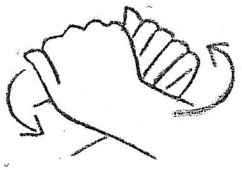
WRONG

UNDERSTAND

THANK



REVISED



ADJUST, CHANCE

OUT

SLOW

GOOD

CLEAN

NEED

HURRY, RUSH

ET

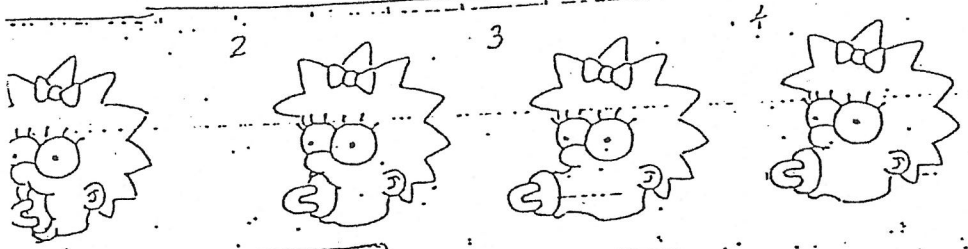
DRAW

PERSPECTIVE

BY: RENE VEGA
12/11/02

MAGGIE PACIFIER CYCLE:

PLEASE USE THESE DRAWINGS -



MAGGIE 8X CYCLE:

(1)
(2)
(3)
(4)
(1)
(2)
(3)
(4)
(1)

MAGGIE 10X CYCLE:

PAC 2

(X) (1)
(2)
(4)
(3)
(2)
(X) (1)
(2)
(4)
(3)
(2)
(X) (1)
(2)
(4)
3
(2)
(X) (1)

WHEN WE WRITE IN THE SHEETS PAC-1 = THIS WILL MEAN: "MAGGIE SUCKS PACIFIER- 8x CYCLE"

WHEN WE WRITE IN THE SHEETS PAC-2 = THIS WILL MEAN: "MAGGIE SUCKS PACIFIER- 10x CYCLE"

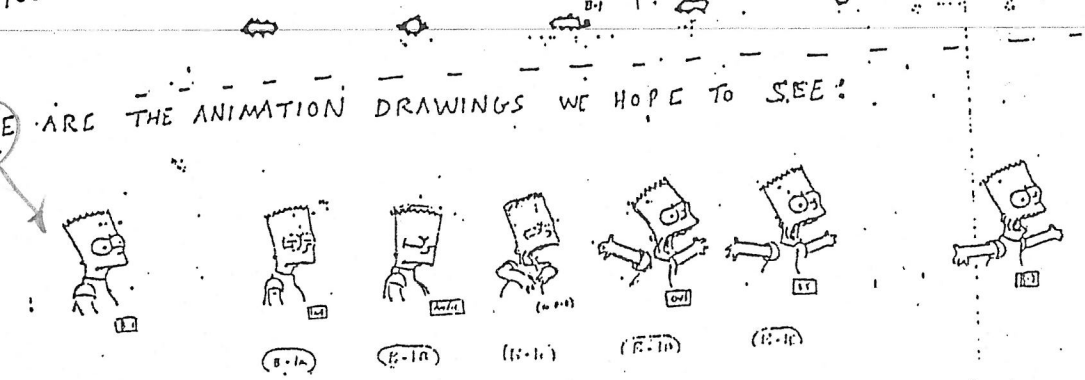
WRITE.

ACTION

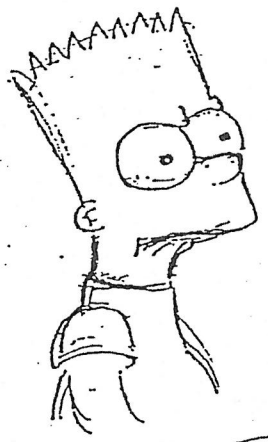
	EXAMPLE (1)	(B-1)	(B-1)
1		HP	
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15		INB	B-1A
0			
1		ANTIC.	B-1B
2			
3		TO	B-1C
4		B-2	
5		OVS	B-1D
6			
7		ST	B-1E
8			
9		B-2	B-2
10		HP	
11			
12			
13			
14			
15			
0			

	EXAMPLE (2)	(B-1)	(B-1)
1		HP	
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15		INB	B-1A
0		ANTIC.	B-1B
1		HP	
2			
3			
4			
5			B-1D
6		OST	
7		ST	B-1E
8			
9		B-2	B-2
10		HP	
11			
12			
13			
14			
15			
0			

THESE EXAMPLES REFER TO THESE TWO LAYOUT DRAWING:



HERE ARE THE ANIMATION DRAWINGS WE HOPE TO SEE:

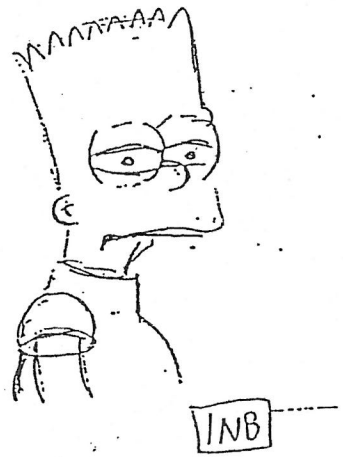


EXAMPLE ANIMATION

LAYOUT POSE

B-1

2



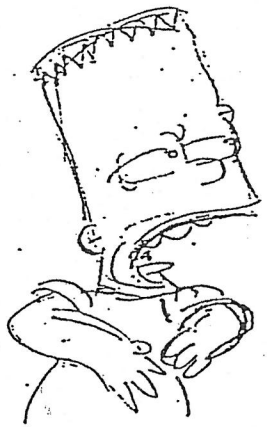
EXAMPLE ANIMATION

B-1A

GD-9

EXAMPLE ANIMATION

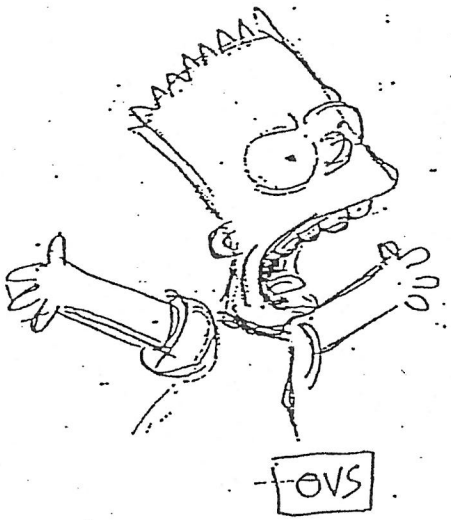
B-1B



(To B-2)

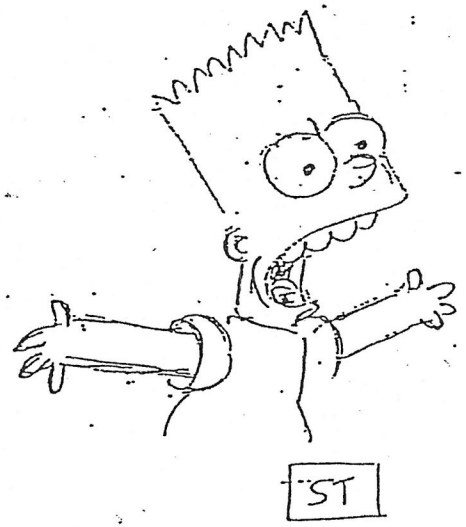
EXAMPLE ANIMATION

B-16



EXAMPLE ANIMATION

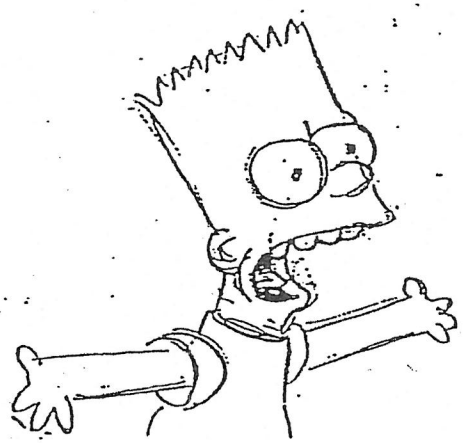
B-1D



EXAMPLE ANIMATION

B-1E

A

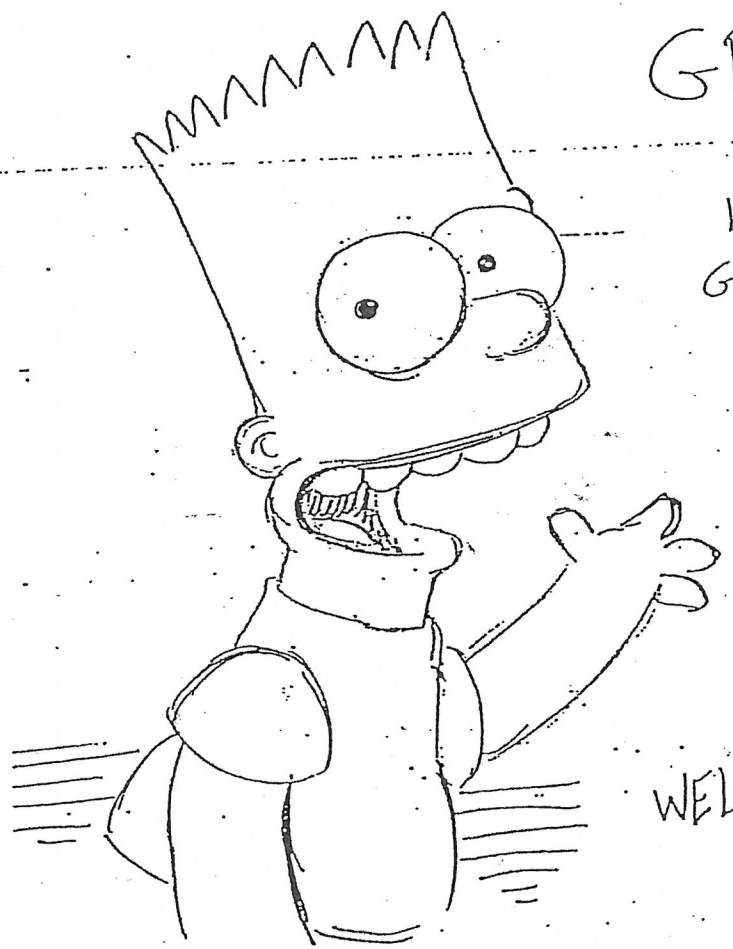


LAYOUT POSE

B-2

EXAMPLE ANIMATION

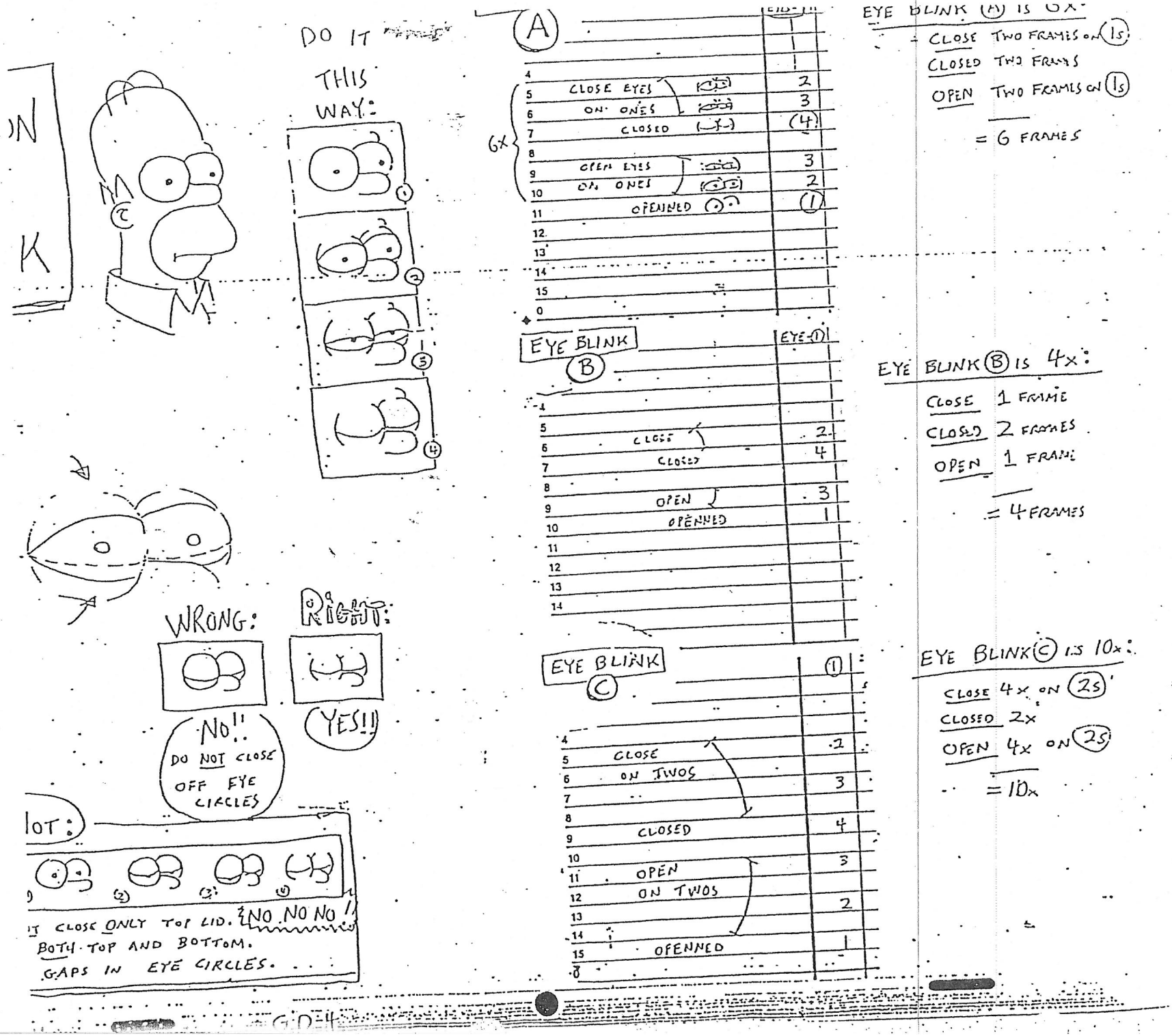
GD-14



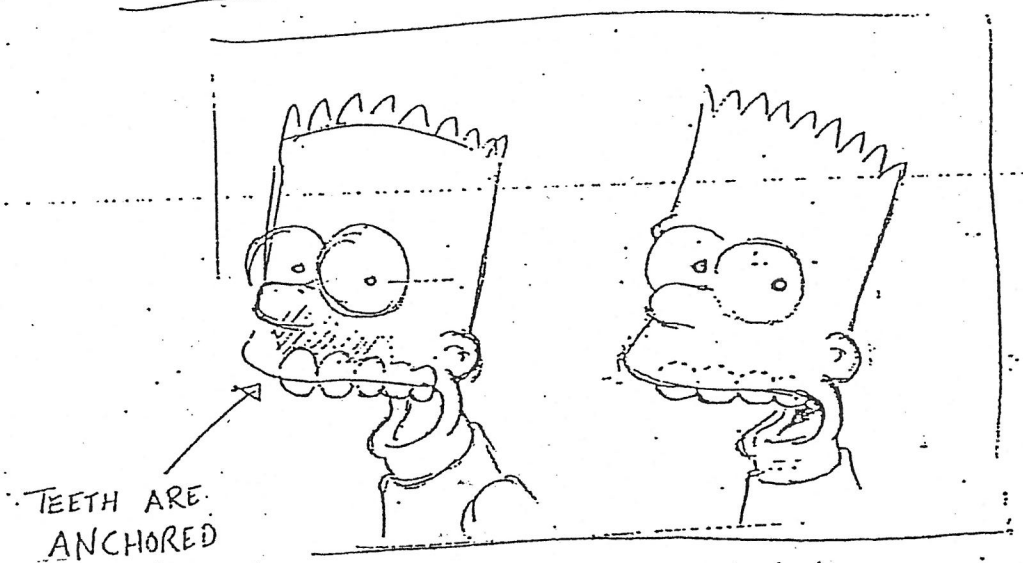
GREETINGS TO ONE AND ALL!

HERE ARE SOME ANIMATION GUIDELINES AND X-SHEET ABBREVIATIONS DISIGNED TO HELP CLARIFY AND SYSTEMIZE ANIMATION INSTRUCTIONS!

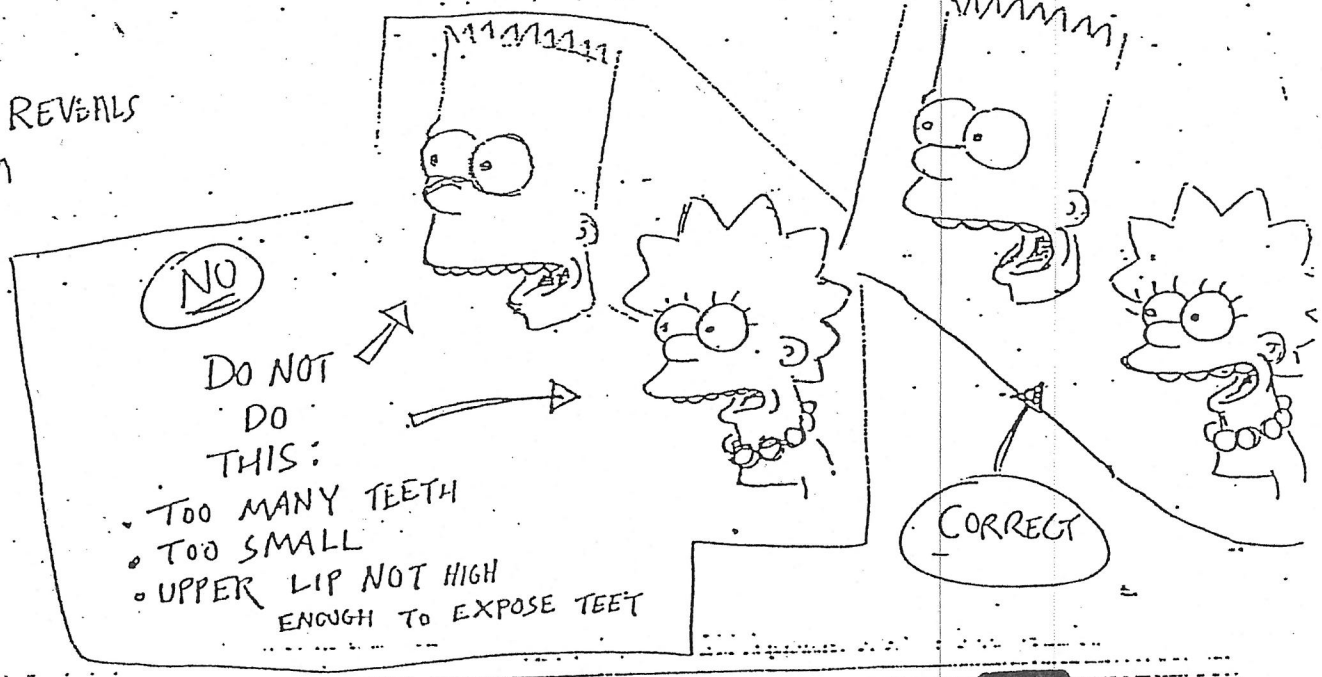
WELCOME BACK AND KEEP UP THE FABULOUS WORK!!

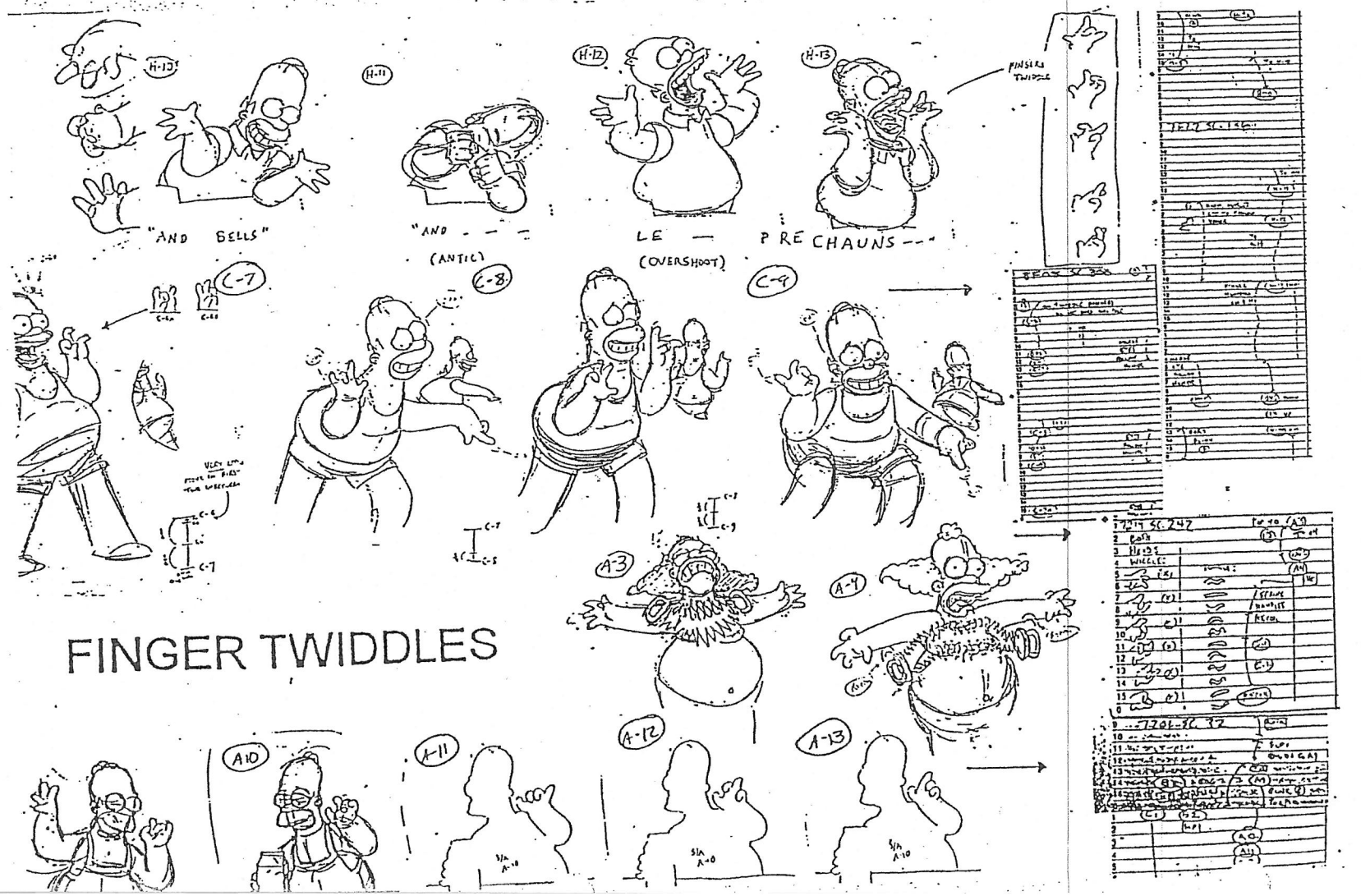

DO IT THIS WAY:
WRONG:
RIGHT:
NO!! DO NOT CLOSE OFF EYE CIRCLES
YES!!
NO NO NO!!
CLOSE ONLY TOP LID. BOTH TOP AND BOTTOM. GAPS IN EYE CIRCLES.
(A)
CLOSE EYES
ON ONES
CLOSED
OPEN EYES
ON ONES
OPENNED
6x
EYE BLINK (A) IS 6x:
CLOSE TWO FRAMES ON 1s
CLOSED TWO FRAMES
OPEN TWO FRAMES ON 1s
= 6 FRAMES
EYE BLINK
(B)
CLOSE
CLOSED
OPEN
OPENNED
EYE BLINK (B) IS 4x:
CLOSE 1 FRAME
CLOSED 2 FRAMES
OPEN 1 FRAME
= 4 FRAMES
EYE BLINK
(C)
CLOSE
ON TWOS
CLOSED
OPEN
ON TWOS
OPENNED
EYE BLINK (C) IS 10x:
CLOSE 4x ON 2s
CLOSED 2x
OPEN 4x ON 2s
= 10x

TEETH!

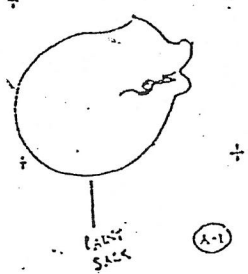


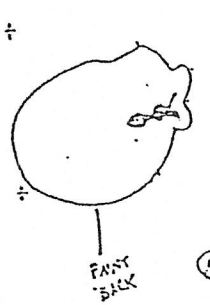
TEETH ARE ANCHORED INTO SKULL— UPPER LIP REVEALS THEM

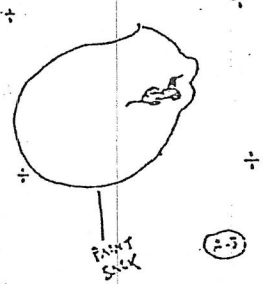


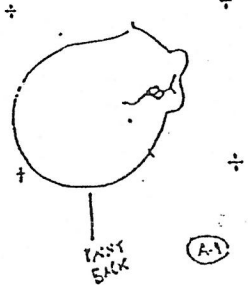

H-13
H-11
H-12
H-13
FINGER TWIDDLE
"AND BELLS"
"AND - - -"
(ANTIC)
LE —
(OVERSHOOT)
PRECHAUNS - - -
C-7
C-8
C-9
C-4
A-3
A-4
A10
A-11
A-12
A-13
FINGER TWIDDLES

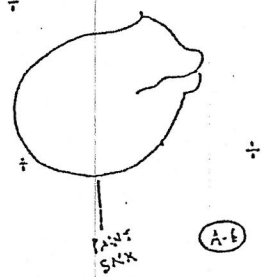
HOMER GOES "PPPPT!!"











B-1 A-6
A-1
2
3
4
1
2
3
4
5
A-6
OR
B-1 A-
A
A

TIMING TIPS

I JUST WANT TO PREFACE THIS BY SAYING EVERYONE IS DOING A TERRIFIC JOB WITH TIMING THESE PAST SEASONS. THESE ARE JUST A FEW WAYS THAT I DEAL WITH TIMING; MANY OF YOU PROBABLY WORK SIMILARLY (OR DIFFERENT AND GET THE SAME RESULTS). THESE ARE THINGS I'VE HAD SUCCESS WITH, AND I JUST WANTED TO PASS THEM ON.

NOTE THAT I'VE PASTED ON THE LAYOUTS ONTO THE SHEETS FOR CLARIFICATION ON THESE PAGES ONLY; I DON'T DO THIS WHEN I'M ACTUALLY

ILM ROMAN

THE SIMPSONS

SHOW # 3F06 ACT III SCENE 303 DIRECTOR SILVERMAN PAGE 454

ACTION | CONT BLINK | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS

HC-1 A-1

HP (B)

(1's) (2)

A-2 HP

A-3 HP

A-2 HP

WITH BLINK (1's)

A-1 HP

HEAD UP (1's)
EYES WIDE (3) HP

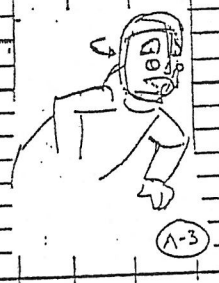
CLOSE EYES (3)

OPEN EYES (4) (1's)

A-4 HP

(1's)

A-1



0 0 0 0 0 0 0 0 0

303 454

FILM ROMAN

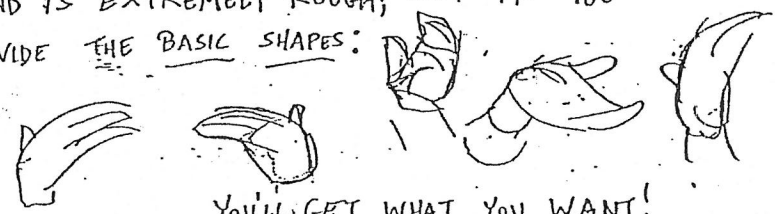
THE SIMPSONS

SHOW: 3F06 ACT 3 SCENE 303, 304 DIRECTOR Silverman PAGE 455

ACTION	A DIAL	A MOUTH ACTION	B DIAL	B MOUTH ACTION	6	5	4	3	2	1	CAMERA INSTRUCTIONS
(A-1) (HP)		M							HC1	A-1	
		O									
	F										
BLINK (B)											
	T	K									(LVT) 0
		S									
											0
											0
											0
											0
											10
											0
(A-1) (HP)									A-1		[8TH] BG-304 (STILL) 0

455

IN THIS SCENE NOTICE THE USE OF ROUGH DRAWINGS TO DESCRIBE ACTIONS - SOMETIMES THE HAND IS EXTREMELY ROUGH; BUT IF YOU PROVIDE THE BASIC SHAPES:

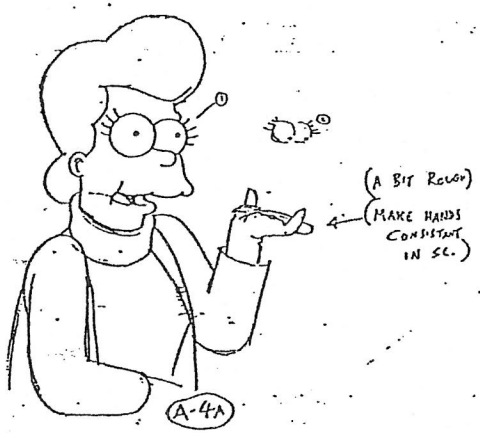


YOU'LL GET WHAT YOU WANT!

NOTICE THE MIXING OF 2's, 1's, AND 3x "HOLDS". THESE PROVIDE SMALL, ALMOST UNCONSCIOUS ACCENTS.

ALSO NOTICE THE INDICATIONS FOR HEAD TURNS. IT'S ALWAYS BEST TO GIVE SMALL THUMB-NAIL SKETCHES TO SHOW HOW FAR YOU WANT THE HEAD TO TURN, NOD, OR SHAKE.

ACTION ROUGH



FILM ROMAN

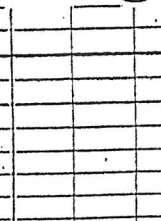
THE SIMPSONS

SHOW: 3F06 AC SCENE: 245 DIRECTOR: SILVERMAN PAGE: 374

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 4 3 2 1 | CAMERA INSTRUCTIONS

SLA BG 202 STILL

7F4



'ILM ROMAN

THE SIMPSONS

SHOW # 3F06 ACT IV SCENE 245 DIRECTOR SILVERMAN PAGE 375

ONT. ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS

BLINK
MIS. HBOB
DOWN
CLOSED
UP (3x)
UP
0
0
MIS. BLINK (A)
TO EYES DOWN
TO NO SMILE
NO SMILE
0
BLINK
(B) EYES TO LEFT
0
A-5 HP 7x
0
A-5A
SMILE A-7, B (2x)
A-6 HP
0
A-7
BACK TO SMILE
INTO SMILE
TO A-6 WITH BLINK
A-6 HP
0

FILM ROMAN

THE SIMPSONS

SHOW: 3F06 ACT IV SCENE 24C/24b DIRECTOR SILVERMAN PAGE 376

SCENE T.	ACTION	A DIAL	A MOUTH ACTION	B DIAL	B MOUTH ACTION	6	5	4	3	2	1	CAMERA INSTRUCTIONS
	(A-6) (HP)	H	B									CUT
			(HB)									BG S/A 243 STILL
	(A-1)		A									TRACE
	CLOSE EYES (S) (HP)	N		I								
				E								0
	CLOSED (X) (HP) HOMER SHAKES HEAD TO RT.	OH		6								
				H								
				C								
	OPEN EYES (S) HE SHAKES BACK (S)	AH		D								
		EH		C								0
	(A-1) (HP)	W ER		6								
				C								
		K		LL								
		EH		C								
	(1S) HOMER (HOLD)	D EH		I								0
		N		B								
	(X)	OO		6								
		K		M								
		LL		B								
		EE		A								
	HOOD UP (S)	R		C								0
		P		H								
		AH		B								
	TO A-1 WITH BLINK (S)	W ER		A								
				I								
	(A-1) (HP)	P LL EH		D								0
				M								
		N		K								CUT
												S/A BG 242 STILL
	(S.P.) (HP)											TRACE
	(S) TO A-1 (SAD EYES)	UH		B								0
				C								
				D								
	(A-1) (HP)	OH		E								
	CLOSE EYES			D								
	TURN HEAD (X) (HP)	K		E								0
	(CLOSED)	OH		6								
				H								
		M		A								
	(S) SHE TURNS BACK TO (A-1)	ER		6								
	OPEN EYES											0
	(A-1) (HP)											

ILM ROMAN

THE SIMPSONS

SILVERMAN PAGE 45

ACTION

CAMERA INSTRUCTIONS

MOTHER SIMPSON:
"YOU HAVE A MOTHER AND SHE'S VERY PROUD OF YOU"

3F06 • SG-300 — A-1

THIS IS AN EXAMPLE OF USING ONE LAYOUT ONLY AND HAVING THE REST OF THE ACTING IN THUMBNAILS

NOTICE THE INDICATION OF SMILE MOUTHS.

CUT

BG 300 STILL

TEETH

S
B-5 HP
1's
OVS UP
ST
A-2 HP
L.S. LINK A

HOMER A-1 M.S.
W HP
1's
S
HBOB UP
1's
A-1

M.S. BLINK B

1's
3W Z
1's
SM
HP Z

SMILE

FILM ROMAN

THE SIMPSONS

SHOW # 3F06 ACT II SCENE 300, 301 DIRECTOR SILVERMAN PAGE 45

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 5 4 3 2 1 | CAMERA INSTRUCTIONS

HOMER
BLINK
A
R Sto
O&SP
SB
W SM
EE
LSB
PIGA
R
III F
D
WH F
ST
E M
V O
Y B
b
OW SP
(m.b)
H
(in.b)
SA
A-1 HP
HEAD DOWN EYES CLOSED
OPEN EYES
A-1 HP
A-1 SIAB 299 STILL
ANTIC
HUG!
OVS
ST
ST
A-2 HP
M.S. HANDS